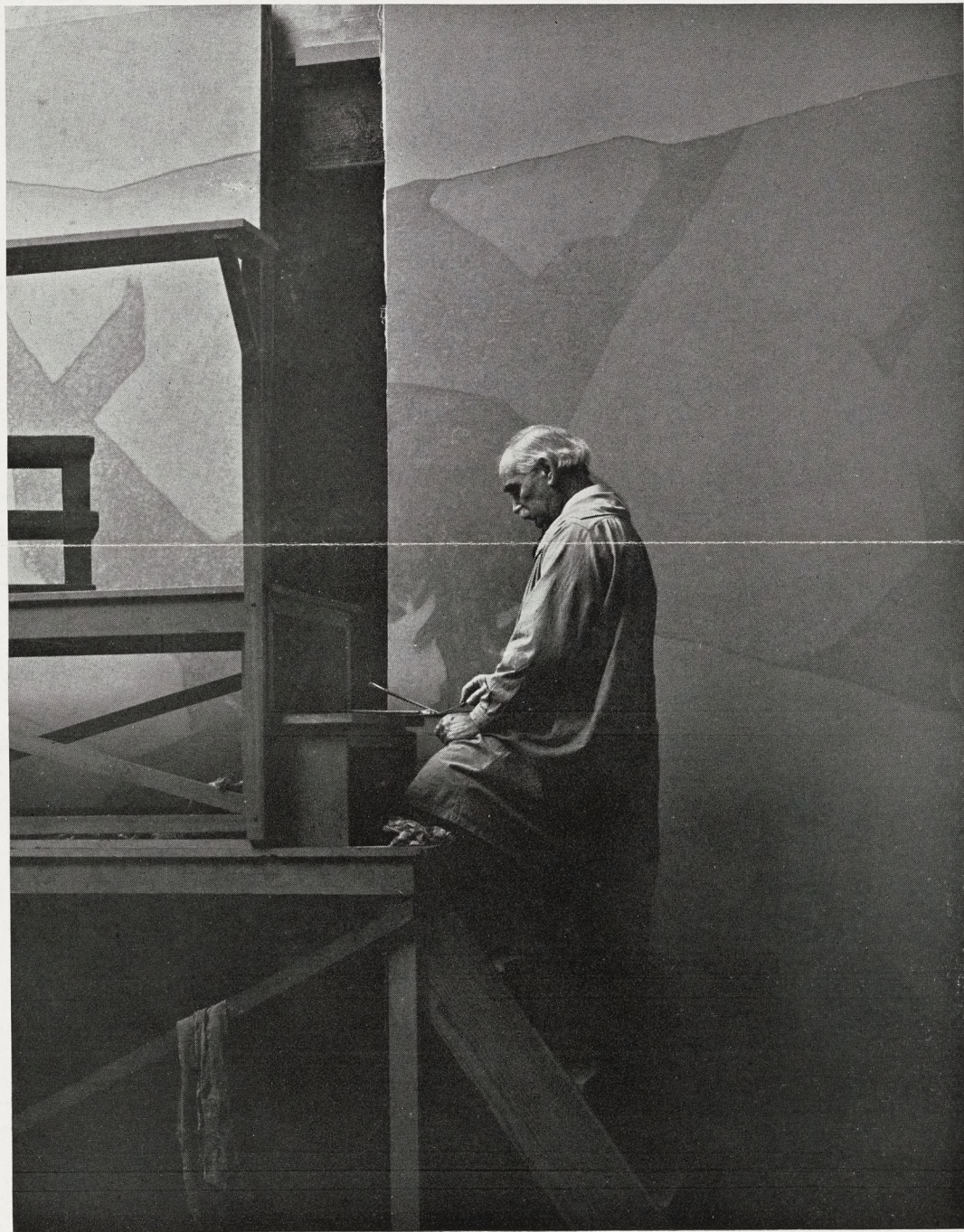


SAN FRANCISCO ART ASSOCIATION BULLETIN

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—Ansel Adams Photo

GOTTARDO PIAZZONI AT WORK ON THE MURALS FOR THE SAN FRANCISCO PUBLIC LIBRARY

California's Piazzoni

By MILDRED ROSENTHAL



The recent conferring of an honorary membership upon Gottardo Piazzoni by the San Francisco Art Association has been but a formal recognition of a feeling long existent in the hearts of Art Association members.

Gottardo Piazzoni holds a unique position

in our community. True to the California pioneer tradition, a man who holds a sincere esteem for the early landscape painters, Yelland, Hill and Keith, his sympathies and vision have grown to include all that is good in the modern movement. Indeed, there is no painter with keener knowledge and understanding of modern trends and psychologies. It was Piazzoni's influence, in no small degree, that was responsible for the first comprehensive exhibition in San Francisco of modern French painting and sculpture held in Polk Hall of the Civic Auditorium in January, 1923, and the success of the exhibition was largely dependent upon his part in its arrangement and hanging. Nothing better exemplifies the universality of the man and his work than his constant inclusion on juries and hanging committees by groups representing all the varied art tendencies. A man of sound judgment, Piazzoni holds the confidence of conservative and radical painter alike.

Piazzoni has been called by his reviewers a poet-painter. By heritage, temperament and early environment he seems best fitted to depict the landscape in Nature's more lyric moods. His symphonies of rolling hills or misty marshlands, usually painted in sombre key, are accomplished with the greatest simplicity and economy of design—but they always express that tranquillity and harmony that is part of the philosophers' eternal search.

Piazzoni's young manhood, from 15 to 19 years, was spent on his father's ranch in Monterey County, and his first mural—the ceiling of the farmhouse living-room (decorated with flags of Switzerland and America)—still exists. Born in Intragna, Switzerland, in 1872, and receiving his higher education in the Ginnasio in Locarno, his first impression of art was received from the mural painters who decorated the churches and

chapels of this glorious countryside. When he left his native country for his father's homestead in Monterey, California, Gottardo found himself transplanted to another environment that fired his imagination to paint. Finally, in the autumn of 1891 he persuaded his parents to sanction his moving to San Francisco, where he enrolled as a student at the California School of Design (now California School of Fine Arts) under the tutelage of Yelland and Mathews. Piazzoni's success as a student, which culminated in his winning of the Gold Medal for Drawing in 1893, determined his life work. His art education continued in Paris, where he first studied with Benjamin Constant, Henri Martin and Paul Laurens. Later, he enrolled at the Ecole des Beaux Arts and spent three years under the guidance of Leon Gerome.

Returning to San Francisco in 1901 he has maintained a studio in this city ever since, though he has left it for travel and study in Europe at five successive intervals.

Critics, both in Europe and America, have been quick to sense the honesty of Piazzoni's canvases. In truth, his love of the California landscape is almost a religion and this is manifested in all his interpretations of it. Piazzoni has exhibited in Rome and Paris besides most of the important American art centers, and his murals and easel paintings form part of distinguished American collections.

The best evaluation of Gottardo Piazzoni's work was obtained (by this writer) when he exhibited in the American Show, held in the Palace of the Legion of Honor in 1935. His canvas, *The Lone Church*, was one of the gems of the entire collection, and proved itself worthy of display alongside of *The Canal*, by Albert Pinkham Ryder.

Piazzoni has, at present, a pet scheme which he insists would be the solution of the jury problem. It is the hanging of all work submitted to Art Association Annuals, and he is so certain of the value of this idea that he has volunteered to personally hang such a show. We need not mention that besides a fine and liberal character, our lyric painter possesses, also, a keen sense of humor—and a great deal of courage! He stands today, because of his character and accomplishments, the Dean of California Painters.

Perhaps a fitting climax to this all too brief story of a much-loved painter is the following tribute by William Saroyan. It was inspired by Piazzoni's *Summer*, owned by Dr. Eloesser and sent to Piazzoni by the author:

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ON THE CHANNEL (Oil), by *Gottardo Piazzoni*
 EMANUEL WALTER COLLECTION (San Francisco Art Association)

Art Association Gallery to Open in January

One-Man and Group Shows to Continue Throughout Year

By RAY BOYNTON

THE desire of the artist members to have a gallery in the museum for their own use for exhibitions has been realized for the coming year. Cooperating with the Artists' Council, Dr. Morley, with the approval of the Museum Board, has set aside the northwest gallery of the museum to be devoted entirely to a series of one-man and group shows of members' work. The schedule will allow of approximately 24 shows of two weeks each a year. It has been the intention of the committee to divide them into individual and group shows in a rotation so that there will be variety and that as many members as possible will have opportunity to show. There are planned for the next year 16 individual and eight group shows. The schedule is published elsewhere in the Bulletin.

These exhibitions are an opportunity everybody should welcome and take advantage of fully. For the younger members they offer an opportunity for a full presentation in a digni-

fied setting, for the older members an opportunity for a resume of their work or for any new departure that they are prepared to offer. They can become very important to the general health of the association.

There is a rule that has been heretofore observed in connection with the annual that makes work which has been shown in the museum within a period of six months previous to the annuals ineligible. It has been pointed out that this rule will work as a hardship in the cases of members who are showing in the period just preceding the regular annuals. The Artists' Council has recommended that this rule not be invoked in relation to this series of exhibitions so that members will feel free to show any work that they have available which will add to the attractiveness and success of their exhibitions.

The artists will be notified sufficiently in advance so that if they reply promptly any neces-

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San Francisco Art Association Bulletin

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RAY BOYNTON, MARIAN HARTWELL

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A New Editor

THIS issue concludes our editorship of the San Francisco Art Association Bulletin. Upon the masthead of the January number will appear the name of William J. Hesthal, Jr., as editor, and we take this means of informing the Art Association membership of our retirement.

Bill Hesthal is peculiarly fitted to handle this periodical of the San Francisco Art Association. As associate editor he has been a valuable contributor. As a member of the Artists' Council for many years he has a thorough knowledge of Art Association problems, and, most important of all, he holds the confidence of the Association's lay and artist membership. It is, indeed, with satisfaction that we place upon his shoulders the responsibilities that have so recently been ours.

The editing of the Bulletin has been a privilege. Its growth has been so consistent and its growing pains so few that we look back upon the past three and one-half years with only pleasurable reminiscence. It is with a tinge of regret that we feel impelled to relinquish our official capacity.

However, our retirement carries no lessening of interest, nor lack of desire to be of service. The Bulletin has become too important to its first editor for a complete severance of ties. May it continue to carry the accomplishments of our Bay Region artists to other art centers. May it grow to become the most important art publication in the West!

—M. R.

A request from *Art News*, New York, for the cut of "*Sunday Morning in the Mission*," by Herman Volz, published in the November Bulletin, is of interest to Art Association members. It is reproduced in the December number of *Art News*, as well as a story on the growth of the San Francisco Art Association Annuals.

The Annual Meeting of the members of the San Francisco Art Association will take place Friday, December 17, 1937, at 8 p. m. at the California School of Fine Arts.

An exhibition of water colors and drawings by Claire Von Falkenstein and Ray Boynton is now on display at the S. F. Museum of Art.

New Members

Active Artist—Mr. Edward Johanson, Mr. Thomas E. Lewis, Miss Peggy Nelson.

Associate Artist—Mr. William Childers, Miss Carol Berta Schmidt, Miss Mary Louise Schmidt, Mr. Richard Jacques Schulze.

Policy for Annuals Drafted

A meeting of the Board of Directors and the Artists' Council, called for the purpose of establishing a policy for future annuals of the Art Association was held on December 1st.

It was the unanimous opinion of those present that Art Association annuals be comprehensive and representative exhibitions, larger in size and broader in tendencies. To that end it was recommended that the jury of selection be enlarged to nine members, instead of five. A definite policy, to be sent to prospective jurors, as well as all active artist members, is now being drafted and will soon be in the mails.

One-Man and Group Shows

San Francisco Art Association, Commencing January, 1938

Report of drawing held at Active Artists' Meeting, November 9, 1937:

One-Man Shows—John B. Tufts, Nicholas Dunphy, Florence Alston Swift, Ray Boynton, Farwell Taylor, Doris Miller Johnson, Thomas Craig, Victor Arnautoff, John Mottram, Shotwell Goeller Wood, Harry W. Rogers, Alice B. Chittenden, Jennie V. Cannon, Margaret Bruton, Frances Lieberman, Hamilton A. Wolf.

Alternates: One-Man Shows—Patricia Williams, Rinaldo Cuneo, Nelson Poole, Avis Zeidler, Claire Von Falkenstein, Harriet Whedon, Florence Ingalabe Tufts, Rex Brandt.

Group Shows—Paul Hunt, William Rauschnabel, Mallette Dean, Gertrude W. Mihsfeldt, H. Oliver Albright, Vera Bernhard, Otis Oldfield, Marion Cunningham.

Alternates: Group Shows—Eugene S. Ivanoff, Kedma Dupont, Ray Bertand, Mrs. Helen Salz, Dong Kingman.

The following submitted requests for one-man shows, but were not drawn: Ruth Armer, Ray Burrell, Brents Carlton, David P. Chun, Marie G. Cruess, John Haley, John L. Howard, Erle Loran, Geneve R. Sargeant, Edgar Dorsey Taylor.

NOTE: Names listed for group shows represent chairmen of each group. Complete groups will be published later.



WOMAN'S HEAD, by Maurice Sterne. Gift of Albert Bender.

California's Piazzoni

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"A Moment of Quiet Tree: California.

"Clarity, which is the beginning and end of art, above all things, clear senses, an eye clean with living; by the hill, brown with summer, by the tree, alive with itself, quiet, secret, miraculous, a tree, a hill, the earth, the whole universe, time, a moment of seeing, and therefore of being, wholly, new alive, the tree and he who looks upon the tree, a subtle moment of summer, a timeless moment of being. A tree eternal, of the leaf of summer, the eternal summer, of the reflection of the eternal sun, timeless gratitude, by the grace of God, by the humility of man. A moment of quiet tree, prayerfully of this earth, our life, quietly of our eternity, deathless, a moment only, but somehow everlasting."

Bender Collection Augmented

A representative chronological survey of drawings by Maurice Sterne, containing thirty items and reviewing the development of twenty-six years, is on view at the San Francisco Museum of Art through December. These drawings, thanks to the generosity of Mr. Albert M. Bender, now become a part of the Albert M. Bender Collection owned by the Museum. They include work done in Italy, Bali, India and America.

In making this collection and presenting it to the Museum, Albert M. Bender, as in his innumerable other gifts, has shown his love and appreciation of art and his unflinching thought for the Museum and its future.

An exhibition of work by children who attend the Saturday Morning Art Classes held in the galleries of the San Francisco Museum of Art will be on display through December 19th.

Children interested in enrolling in the classes should leave their names and addresses at the Museum, where they will be added to the waiting list.

Art Association Gallery

(Continued from Page 3)

sary substitutions can be arranged. The shows will be opened in the middle of the week and be on view over two week-ends. They will be notified in advance of dates of delivery and collection of their work and it is very important that they be punctual about these dates, for that is one way in which their cooperation will be very essential to the smooth working of the schedule.

Inaugurating this new series of exhibitions which will open on January 5th will be an exhibition of oils by John B. Tufts. It will remain on view through January 18th.

On January 19th to February 6th, Nicholas Dunphy will hold an exhibition of etchings, dry points and water colors.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street. Creative Pottery, by Laura Andreson.

Art Center, Mercedes Building, 251 Post Street. December 1-31, 12:30 to 5:30 p. m., Christmas Show of Unusual Gifts.

Artists' Cooperative League, 166 Geary Street. December. Posters from the Spanish Government.

Bay Region Art Association, Gallery, Fifth Floor, Capwell, Sullivan and Furth Building, Oakland. Open 1:30 to 5:30 p. m., daily, except Sundays and holidays. During December, General Exhibition of Members' Work for Holiday Sales.

California Palace of the Legion of Honor, Lincoln Park. December 1-31. Drawings by American Artists, from the collection of John Davis Hatch, Jr. Through December 5, A Trio of Surrealists. Through December 15, Pennsylvania Academy of Oil Painting.

California School of Fine Arts, 800 Chestnut Street. Opening December 8 and continuing through the month. Third Annual Christmas Exhibition of Students' Work.

Courvoisier Galleries, 133 Geary Street. Through December, Modern French Paintings, by Othon Frieze.

De Young Memorial Museum, Golden Gate Park. December 6, Old Flower Garden Prints. Opening December 8, Christmas Presents in Early Victorian Times. Opening December 9, Newspaper Snapshot Awards. Continuing through December 22, Art of the Dance, in Photographs.

Gump Galleries, 246 Post Street. During December, General Exhibition of Paintings and Prints.

Oakland Art Gallery, Civic Auditorium, Oakland. Throughout December, General Exhibition.

San Francisco Museum of Art, War Memorial, Civic Center. Through December 31, Exhibition of Architectural Decorations, by Bay Region Artists. Through December 31, Exhibition of Drawings, by Maurice Sterne. Through December 31, Exhibition of Oils and Water-Colors, by Claire von Falkenstein and Ray Boynton. December 1-31, Albert M. Bender Collection of the San Francisco Museum of Art.

Sea Spray Tea Room, Bridgeway Boulevard, Sausalito. During December, an Exhibition by Sausalito Artists.

Sierra Club, Mills Tower, Bush and Montgomery Streets. Through December, California Landscapes, by Marion Randall Parsons.

Federal Art Project, December 7-21, Civic Center Library. Exhibition of Water Colors. Through December 21, Exhibition of Children's Painting from the New York City Teaching Project. These will be shown at Telegraph Hill Community House, Good Samaritan Neighborhood House, Booker T. Washington Community Center, Girls

Club, Chinese Y. W. C. A., Potrero Hill Neighborhood House.

Mills College Gallery. Through December 15, Second Carnegie Extension Exhibition, in cooperation with the San Francisco Museum of Art. It includes works of Giotto, Leonardo, Michelangelo, El Greco, Raphael, Rembrandt, and others.

California School of Fine Arts

Prizes and honorable mentions in the student exhibition were awarded as follows:

Painting (Advanced)—Prize: Madeline De Haven. Honorable mentions: Eleanor Bates, Kisa Beeck, Edward Best and Milvia Boak.

Painting (Elementary)—Prize: Harrison Hempel. Honorable mentions: Gregory Golubeff, Violet Rissmann and Lois Samuel.

Sculpture—Prize: Forrest Wilson. Honorable mentions: Mildred Youker, Ruth Wik and Charlotte Holden.

Commercial and Illustration—Prize: Verna Wieman, for caricature. Honorable mentions: Genevieve McLain and Lee Baker.

Graphic Arts—Prize: Doris Michels. Honorable mentions: Milvia Boak and Una McCann.

Textiles, Crafts, Ceramics—Prize: Beth Jacob (textile). Honorable mentions: Edith Schwerin (ceramics), Elisabeth Andresen (textile), Mary Slate (textile), Beth Jacob (textile) and Edith Schwerin (textile).

Contest

A first prize of \$1,000 and fourteen other cash prizes will be awarded by the Devoe & Raynolds Company to winners of a "Drive Safely" poster contest to be conducted this winter.

The contest will start February 1, 1938, and close on April 29, 1938. It will be open to all artists in this country, whether amateur or professional. Entry blanks will be available at the store of every dealer in Devoe Artists Materials, or may be obtained by writing to the company at 580 Fifth Avenue, New York.

The purpose of this contest, according to Ivor Kenway, Devoe Advertising Manager, is to get posters that will help reduce the appalling toll of auto accidents due to careless driving.